

# Continental

## FILM REVIEW



vol. 20 no.2

karin  
schubert  
in  
la punition

swingin'  
masseuses

truffaut  
and his  
new film

alain  
delon's  
new films

black  
decameron



price 15p



# Karin Schubert in La Punition

a new film by pierre alain jolivet

Right: Karin Schubert as Britt and Claudie Lange as Francoise in charge of the 'chateau'.

Karin Schubert is a young blonde actress with great lapis lazuli-blue eyes. Born in Hamburg, where her father was an importer, her parents would have liked her to have married a young importer who would have carried on the business but Karin dreamed of the cinema.

After secondary school she decided to make her way in Stockholm where she became a photographer's model for two years before returning to Hamburg and continuing her cover-girl career.

Then she went to Berlin to play in a number of stage comedies and two films. The films led to contracts with Italian film producers and she played with such stars as Franco Nero and Rossana Podesta.

Her talent as well as her beauty was soon recognized and major roles quickly followed in Oury's "La folie des grands", Boisset's "L'Attentat", Dmytryck's "Bluebeard" and now the main role in Pierre-Alain Jolivet's "La Punition" (The Punishment).

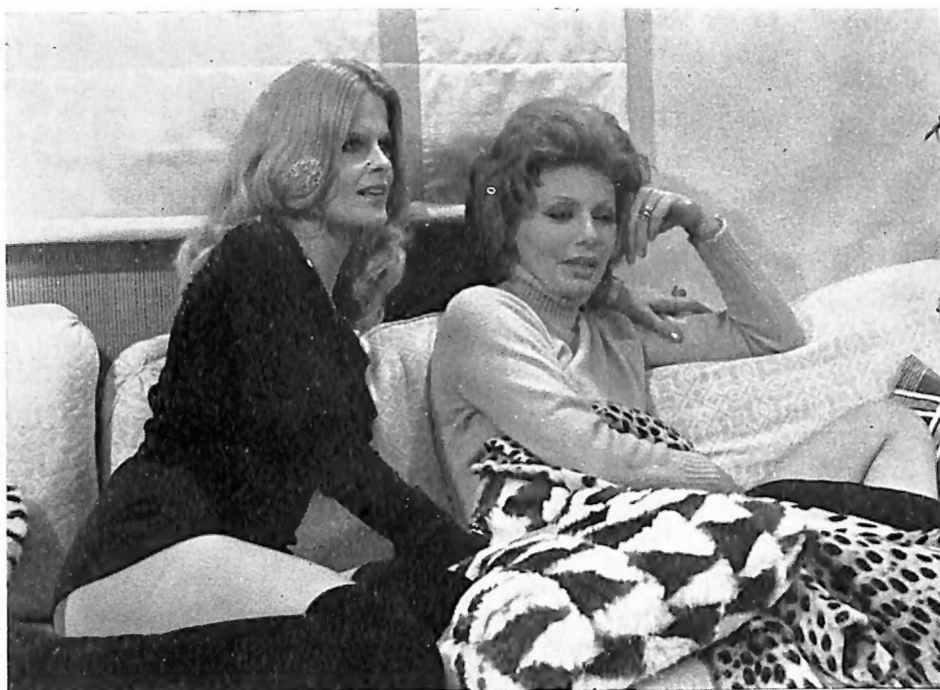
Karin plays the role of Britt, an intelligent, beautiful young girl who is exploited by the racketeer, Manuel. A homosexual, Manuel's only relationship with women is one of domination and exploitation.

In a strange city, without friends or money, Britt is an ideal prey for him.

One of Manuel's areas of operation is a chateau outside Lyon and here one of the girls, Gloria, loses her reason.

Britt is a complex character — not simply good or bad or good at the beginning and bad at the finish. At one and the same time she is pure and with a refined taste and yet indulging in the most incredible experiences which lead her to accept the propositions put forward by Manuel and the 'madame' Francoise and finally the descent into hell which her stay at the chateau represents.

Britt's desire to experience hell is essentially Orphic. She virtually experiences the Orpheus-Eurydice myth. Eurydice was a part of Orpheus thus when he returned from hell without Eurydice he had left behind a part of himself. This is also the theme of the Minotaur who was nothing else but a part of Theseus, a part which the hero wished to rid himself to become another person. **To next page**



## holiday locations

Provence is one of the most popular locations with French film-makers — three current productions being made there are "Charlie et ses deux nenes", "Oseille" and "Une Journée bien remplie".

"Charlie et ses deux nenes" is directed by Joel Seria. It's his second film, his first was the abrasive "Mais ne nous delivrez pas

du mal".

This new film is a comedy with a strong streak of tenderness. It begins in Paris then wanders down into Provence and the Massif Central using those large market squares where the itinerant salesmen set down their suitcases and start their patter.

We get to know a strange trio: a traveller in oil-cloth (Serge Sauvion) and two secretaries on strike (Jeanne Goupil and Nathalie Drivet).

Theirs is a happy, nomadic relationship until one of the girls falls under the spell of

a quack whose patter and eloquence completely fascinates her.

He talks about everything — including the history of Chartres cathedral where he sets up his stand.

Running south along the Rouen-Chartres road is the beginning of a favourite route to Provence. The first day from Calais to Chartres is not attractive, but once arrived at the Cathedral city you have begun a holiday of unique interest.

The cathedral is celebrated for its exterior portals as well

as for the superb stained glass which provides the only illumination of the interior. The morning, around ten or eleven is best for a visit, when the sun, shining through the windows, casts coloured patterns on the stone pillars and floor.

Then on to Bourges for another great cathedral and equally fine stained glass.

Spend the night at Thiers (the hillside cutlery town) at the 'Aigle D'Or' for a dinner that will remain in the memory. Then south again, and up through wooded hills to

Thus we discover the different elements of 'me' (Id) that create a conflict within Britt. A real woman, who is determined to seek the truth and is prepared to risk her body and her beauty, in order to know herself.

Hesitant perhaps at first, she reaches a point of no return when she has to submit to the rules of her acceptance. This 'punishment' she has to endure in order to know she exists.

Manuel's aide is a young man, Raymond, who has also decided to sell himself in order to get out of the hell of the social conditions into which he was born.

He is disillusioned, discovering a prison rather than freedom. Intelligent himself, he has sought intelligence but found only money. In Britt he discovers this intelligence — not culture or knowledge but the simple intelligence of life.

But Manuel, sensing their relationship, like some all powerful god, commands

his exterminating angels, for his system, his structures, his world, has to be maintained.

Pierre-Alain Jolivet's film, "Antigone", showed his interest in the modern adaptation of Greek myth and although this new film, "La Punition", is based on a novel by Xaviere it still clearly reveals the director's belief that the early myths of Western civilization still have their validity in terms of today.

**Below: Karin Schubert**



the plateau that leads to 'La Chaise Dieu' and Le Puy to rest for lunch.

On again turning high (4000 ft) into the lovely valley of the Ardeche and winding slowly down to the Rhone and to Avignon.

Avignon makes a fine centre for northern Provence — it's a bit noisy, though, during the festival.

But there are some fine trips: Orange and Vaison la Romaine; to the Luberon for such villages as Gordes and Roussillon, where artists and

potters are at work.

Arles, Nimes, Les Baux, S. Remy, are all short driving distances and marvellous centres of interest. It's perhaps worth making Arles your centre if you want to go down into the Camargue and Marseilles.

The countryside is glorious and full of contrasts: lush greenery, dark cypresses, yellow gorse everywhere and miles upon miles of green vineyards (the run into Vaison la Romaine through the vineyards is fabulous).

Most of the large towns are now taking a leaf out of Avignon's book and organizing summer festivals, usually in July and August, which should be reckoned with. It was hazardous driving through the narrow streets of Avignon this year.

Truffaut is busy at the moment on the Côte d'Azur shooting "La Nuit Americaine". It's a great idea to do a period in Provence and then drive down to the coast. So much of the Côte d'Azur is built up now

with great blocks of flats, but Cap Ferrat is still unspoiled. At the moment they are extending the harbour at St. Jean Cap Ferrat and it's as well to choose a hotel a little away from the port but still overlooking the Bay.

You can still find reasonably priced hotels in Provence but, as anywhere, if you require full facilities and views (particularly on the coast) prices are high. But then a brief look at the bro-

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# man of la mancha

Below: Peter O'Toole as Don Quixote, James Coco as Sancho Panza, and Sophia Loren as Aldonza, the 'obliging' serving wench who is at first put out by the Don's idealism but finally begs him to remember he once called her Dulcinea.  
A United Artists Release at the Dominion this month.







Above: an amusing scene from Georges Lautner's new film "La nuit des grands chiens malades" (Night of the big bad dogs") which is an adaptation from an, as yet, unpublished thriller the author of which goes under the initials A.D.C. It's a kind of burlesque murder story in which the inhabitants of a country village join with a group of hippies to combat a group of tough youngsters from Paris and the local wealthy bourgeoisie of the region.

## novels into films

**LITERATURE IS STILL** one of the major influences on world cinema and new French films certainly show that directors in France continue to lean heavily on authors who have first appeared in print.

One of the most interesting recent adaptations is Ado Kyrrou's "The Monk" which Bunuel wanted to film many years ago with Gérard Philipe.

A classic of the Gothic-horror genre, Matthew G. Lewis's "The Monk" (available now in the N.E.L.) has always been considered as an early example of the surrealist style and it is this element that has interested Kyrrou although as he says: "I have not set out to make a specifically surrealist film but I have gone as far as I can in the direction of the dream — of revolt. I have tried to capture that style which is virtually a return to the true cinematic image that the popular directors such as Feuillade conceived, with an emphasis on visual liberty which the men of the theatre, of literature and painting, like Léger and Cocteau, have only destroyed."

"I have worked over Bunuel's original scenario a little, putting back a character who is in the book and who is essential, in my view, for the negation of Good and Evil — and I have also emphasised the historical side."

One of the major events in recent French cinema has been the emergence of the young director, Jean-Louis Bertucelli. His film "Paulina 1880" was based on the important novel by Jean-Pierre Jouve and he is currently preparing the

adaptation of Dino Buzzati's novel "Le desert des Tartares" which Pierre Schoendoerffer was at first keen on but he has now relinquished his rights.

"Paulina 1880" is a particularly interesting transference from novel to screen for it manages to convey, visually, the essentially hermetic nature of the novel.

Jouve had been living in the Florence area for two years when he wrote "Paulina 1880" in 1925. Like Stendhal before him, he loved Italy and understood its society. It was this portrait of 19th century Italian, aristocratic society that first attracted Bertucelli to the novel, for

Concluded page 33



Right: Nathalie Delon as Mathilde and Franco Nero as the monk in Ado Kyrrou's film adaptation of Matthew G. Lewis's novel "The Monk".



# mystery on the lagoon

**SILVIO AMADIO'S NEW** film which has been given the English title of "Hot Bed of Sex" is situated in a villa in Venice with some fine shots of the floating city and the lagoon.

Greta, a young English girl, goes to Venice, ostensibly to become the secretary of the writer Richard Stuart, but in fact to discover what has happened to her friend Else who was Stuart's previous secretary.

Mysterious things begin to happen to Greta in the villa where Stuart and his wife live, and her determination to unravel the mystery of Else's disappearance is strengthened when she discovers the charred remains of her friend's belongings.

The writer and his wife live an obviously uninhibited life and during the showing of a blue movie Stuart notices Greta's reactions of fear when she sees Else in the film.

He then begins to torture the girl by dictating to her a novel in which a girl is searching for a friend who has disappeared.

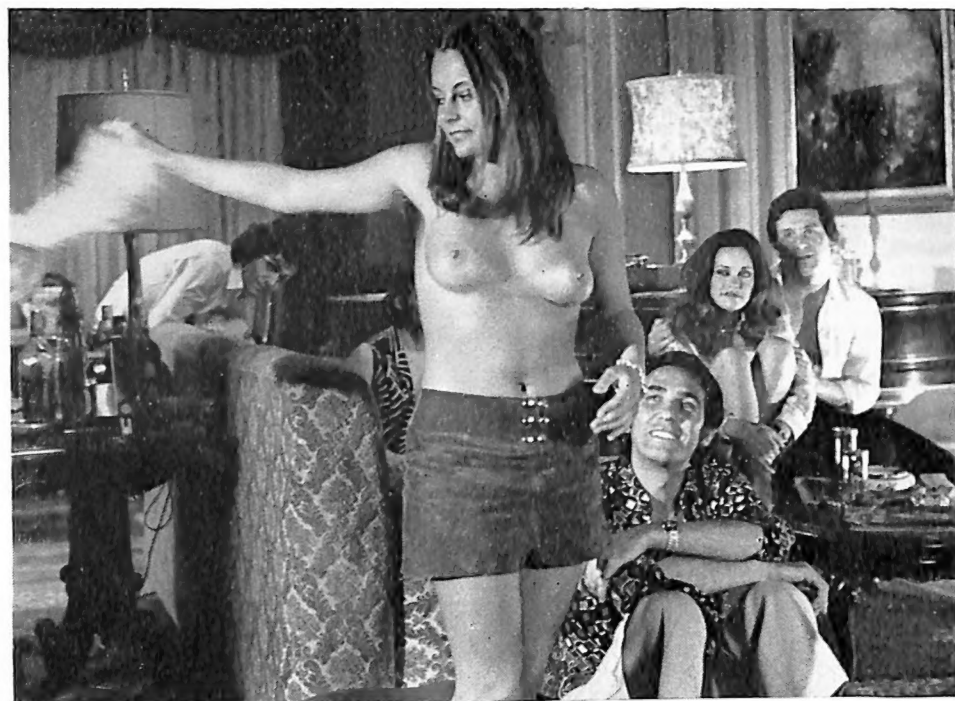
But Stuart finds himself falling in love with Greta and he finally tells her that Else disappeared after a love scene with Rocco, the fisherman, who is used for by Eleonora for her own private whims.

Rocco is a simple man with the innocence of a child and he has come to look upon Greta as a friend — she is the only one who treats him with any consideration.

But Eleonora now tries to repeat the incident — this time with Greta in place of Else.

Lovely Barbara Bouchet plays Greta. Farley Granger is Richard Stuart and the statuesque Rosalba Neri is his wife Eleonora.

**This and opposite page: Scenes from the new Italian film, "Hot Bed of Sex".**



## replica di un delitto

## *hot bed of sex*



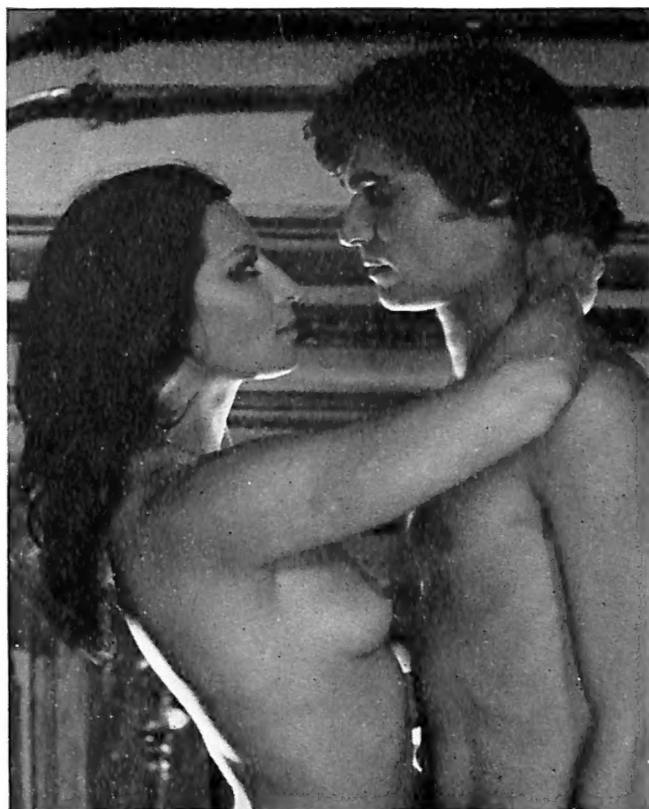
## the italian scene

Dominique Sanda will star in Antonioni's long awaited film "Technically Sweet".

Marcello Mastroianni and Oliver Reed are starring in Dino Risi's "Mordei e fuggi" which is inspired by recent accounts of the violence in today's world. Mastroianni plays a young industrialist living hermetically in his own egoism who is thrown into an adventure with three people who come from the reality of today.

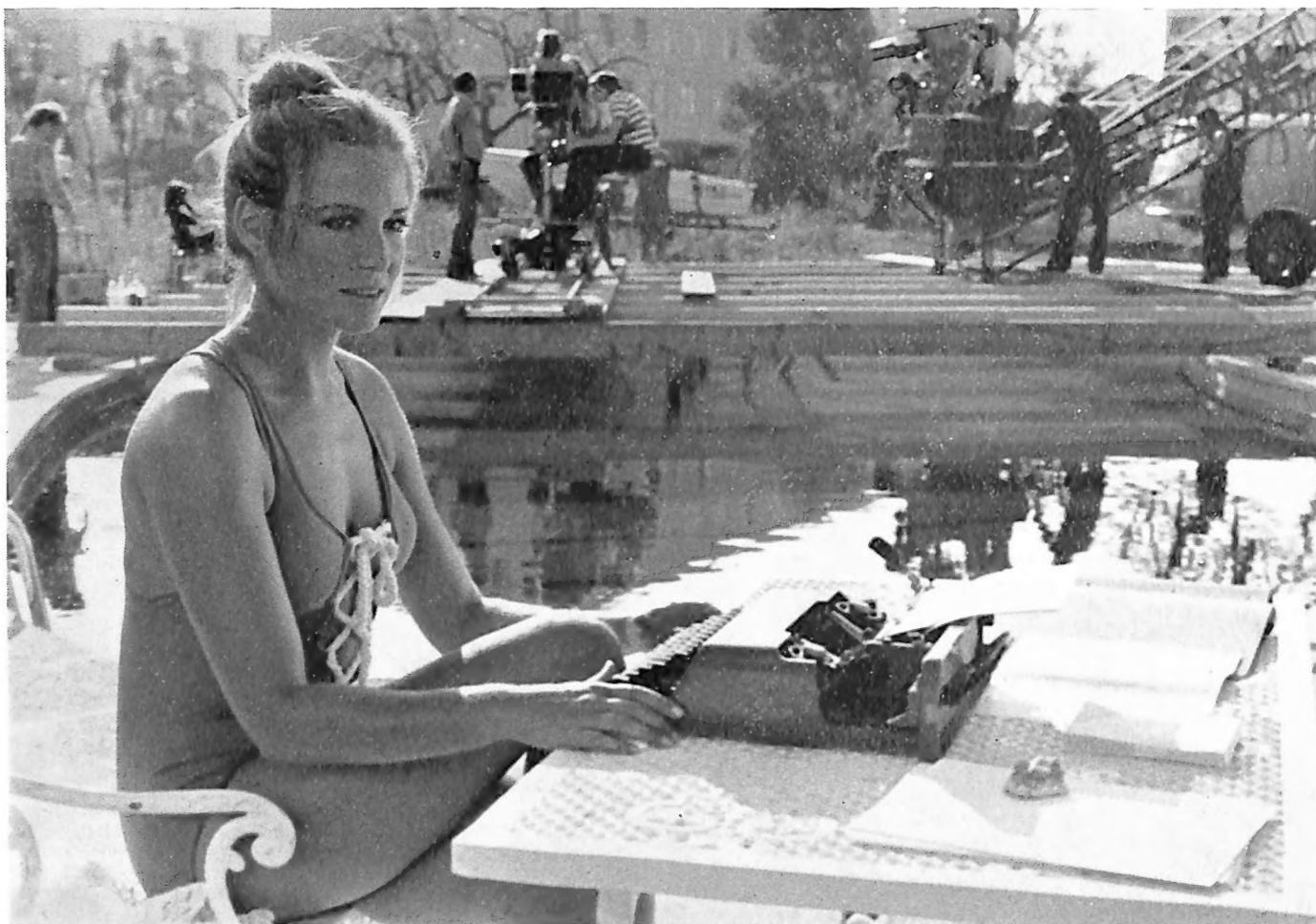
Latest author to be raised from the past is Master Pecorone Tiberino whose "Donne, Furfanti e Vino" will be directed by Sergio Garrone.

"The Thousand and One Nights" appears to be the latest theme for sequels. Aristide Massaccesi is directing "The thousand and one nights of Boccaccio and Canterbury" starring Margaret Rose Keil; Mino Guerrini is directing "The other tales of the thousand and one Nights"; Antonio Margheriti is directing "The Thousand and One nights No. 1" with Barbara Bouchet.



Left and Above: From Silvio Amadio's "Replica di un Delitto" (Hot Bed of Sex) another new exciting release from The English Film Company.





Above: Alexandra Stewart who plays Stacey in the film within a film. Behind Alexandra may be seen the two crews — one for the fictional film and the other for the Truffaut film, "La Nuit Américaine".

## francois truffaut talks about la nuit americaine

"My new film 'La Nuit Américaine' (Day for Night) concerns itself with the making of a film from the first day of shooting to the last, when the crew d'sbands.

"All the action takes place in the Victorine Studios (on the Côte d'Azur), in a big street scene set in the open air and also in the wardrobe rooms, the make-up department, projection and editing rooms and in the dressing rooms of the actors.

The film embraces two stories:

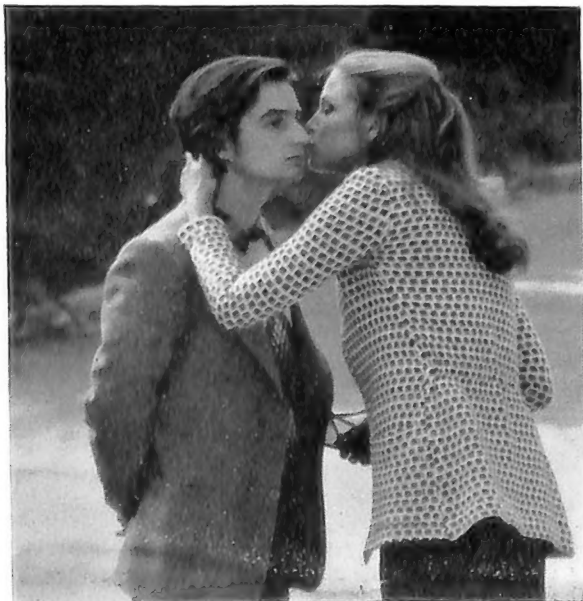
"1. A personal story which recounts the adventures of the film crew: five actors and actresses and several technicians;

their arguments, their reconciliations, their personal problems, all this mixed up in a common job restricted by time and space: the title of the film they are making is 'I present Pamela to you'.

"2. The story of the fictional film. The subject of this film within a film (I present Pamela to you) has been borrowed from an English idea: a young man (Jean-Pierre Léaud) recently married to a young English girl (Jacqueline Bisset) visits the Côte d'Azur to present his bride to his parents (Jean-Pierre Aumont and Valentina Cortese). The father of the young

Below: Jean-Pierre Léaud with Alexandra

Stewart and right, Francois Truffaut discussing a scene with two of the cast.





# jean-louis trintignant directs

"WHEN I CAME TO Paris twenty years ago," Jean-Louis Trintignant told us, "I was determined to become a director — I became an actor instead. Ever since I've been telling my friends I would become a director and around 1965 I said I'd start my film on September 14th 1972. I did."

"When I wrote the script I read each scene over to my eleven year old daughter Marie and if it didn't please her I altered it."

Trintignant's film was shot during September and October on location in Provence around Nîmes, Pont Saint Esprit, Uzès and Bagnols.

In January he returns to acting in Jean Francois Adan's second film, "Le Vertige" in which he plays a psychologist specializing in criminals. He tries to fix an accusation against a rich industrialist who has married the wife he has himself divorced but still loves.

Following this Jean-Louis Trintignant will star in "Le Train" based on a Simeon novel.

**UNE JOURNÉE BIEN REMPLIE** stars Jacques Dufilho as Jean, a baker who works with his father in a small village. One Sunday morning, at dawn, he drives off in his old side-car with his mother at his side and follows a well planned itinerary. During the day he will commit a murder, then two, then three, then four... and he executes these crimes with the calm and attention to detail with which he



Above: Jean-Louis Trintignant high on a crane for a special shot for his first film as director, "Une journée bien remplie". The shot, as seen in the film, is given below.

makes his bread.

And while we follow the baker across the countryside we discover the reasons for this black-humoured adventure.

Trintignant has conceived his film with the old silent comedies in mind: Max Linder, Buster Keaton, Harold Lloyd...

"I think Keaton is the most modern of the silent greats. While it is all so funny there is a tragic depth in everything he

does. Look at his face — it is desperate."

Trintignant has been much struck by Robert Brasillach's ideas about film humour in his "History of the Cinema". "The film laugh is the result of some misfortune, a swindle, exaggeration, some ridiculous events, caricature". This is in fact, half-way towards black humour and this is very much the style of "Une journée bien remplie".



Above: Two shots from "Une journée bien remplie" with Jacques Dufilho with murder on his mind.

## TRUFFAUT from previous page

man falls in love with his daughter-in-law and runs off with her. We only show the key scenes of this story — either as they are being shot or in the run through of the rushes.

"We avoid any confusion between the two stories by having a very clear and chronological narration.

"We alternate the scenes of 'real life' with the scenes from the fictional film by the use of colour and I suppose it's all rather like Pirandello.

"The cinema is a marvellous invention and you'll find that anyone working in films wants no other job. Our film will be a kind of eulogy to the cinema.

"Basically, "La Nuit Americaine" is a picture about those people who collabo-

rate in the making of a film and a reply to those questions that the public usually ask of actors and directors on the theme 'How do you make a film?'"

Apart from the characters in the fictional film as outlined above, Franco's Truffaut plays Ferrand, a film director; Jean Champion a producer; Nathalie Baye a script girl and Dani a trainee script-girl.

Jane Birkin returns to director Richard Balducci for her next film (after Vadim's "Si Don Juan était une femme") which will be called "Oseille". It is the story of a young girl from a Paris society family who decides to join a group of friends in Provence where they are living the communal life. Having accepted poverty she suddenly finds herself unexpectedly

with the fruits of a hold-up. With some misgiving she decides to return it.

André Delvaux has put back his intended film about Arsene Lupin, "Le collier de Cybilla" and is directing instead (with his own script) "Belle" which is the amorous meeting of a young woman (Anna Karina) with a married writer (Jean Luc Bideau). The film runs on two levels: the imaginary and the real, and takes place in two strongly contrasted spots in Belgium: town of Spa and the Ardennes.

Jean Gabriel Albicocco's next film will be "La fête du Cochon". It is the story of a man who, after a successful hold-up, hides in the mountains of the Aurac with a poor peasant family. Each member of the family, for various reasons, tries to get hold of the fugitive's loot.



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## the black market of love

Left: Nadine De Rangot conjures up all the erotic romanticism of the harem in this scene from "The Girl Traders" and below she makes an appealing damsel in distress for this poster for the same production.

**DIE MÄDCHENHÄNDLER** (The Girl Traders) is a new production from Irving C. Dietrich, directed, as usual, by Michael Thomas with a script by Manfred Gregor. It stars Nadine De Rangot, Margrit Sigel, Monica Marc, Rena Bergen, Christa Free and Ilonka List.

An international organization which, among other things, deals in the purveyance of pulchritude, announces in several popular sex magazines a contest for the most beautiful bosom in the world.

The final for Miss International Bust will take place in Berlin.

Thousands of girls participate and it is from among these contestants that the girl traders find their victims who will later be delivered — usually on the pretext of some club engagement — to their consignees.

The influence of this vast organization reaches from the de luxe establishments owned by big corporations, down to small love shacks along the camel route in Morocco.

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Above: A hold-up with girls as the loot from "The Girl Traders".



Above: A deal goes wong and a delectable corpse has to be got rid of — from "The Girl Traders".

Right: Luscious Nadine De Rangot in a scene from Michael Thomas's "The Girl Traders".







**From page 11**

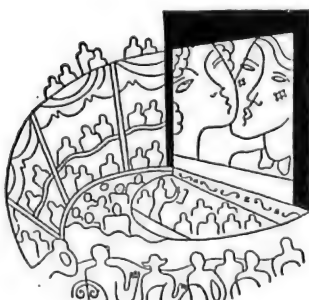
Ten thousand girls disappear every year on this black market of love.

And while the methods become more and more refined — the pretexts ever more plausible — the brutality and ruthlessness remain.

Few people know the devious ways of men working in this business and fewer talk about them.

The film points to the work of the Mafia in this milieu.

**Above & right: A wealthy man with a yacht can easily arrange for a sailing companion if he feels inclined. Yacht parties are fashionable on the Med. From "The Girl Traders".**





# BLACK DECAMERON



Above: Piero Vivarelli directing a sequence from his new film, "Decamerone Nero" (Black Decameron) starring Beryl Cunningham the coloured star from Jamaica and non-professional actors. Right: a scene from the film.

**PIERO VIVARELLI** was first a film critic, script-writer and composer of light music before turning to film directing with the musical film, "Io

Bacio, Tu Baci" in 1960.

In the sixties he made several films, some under another name, then in 1967 he devoted himself entirely to

journalism and radio — he directed a very successful pop music series from Radio Monte Carlo.

In 1972 he returned to the

film studios and made the box office hit "Il Dio Serpente" for the producer Alfredo Bini and he has followed this with a production he is just

Below: The purity of innocence characterizes much of the African native's sensuality. From "The Black Decameron".





Above and right: From Piero Vivarelli's "The Black Decameron", a film which reveals the African's natural attitude to eroticism, as distinct from the European guilt-ridden approach.

editing, "The Black Decameron".

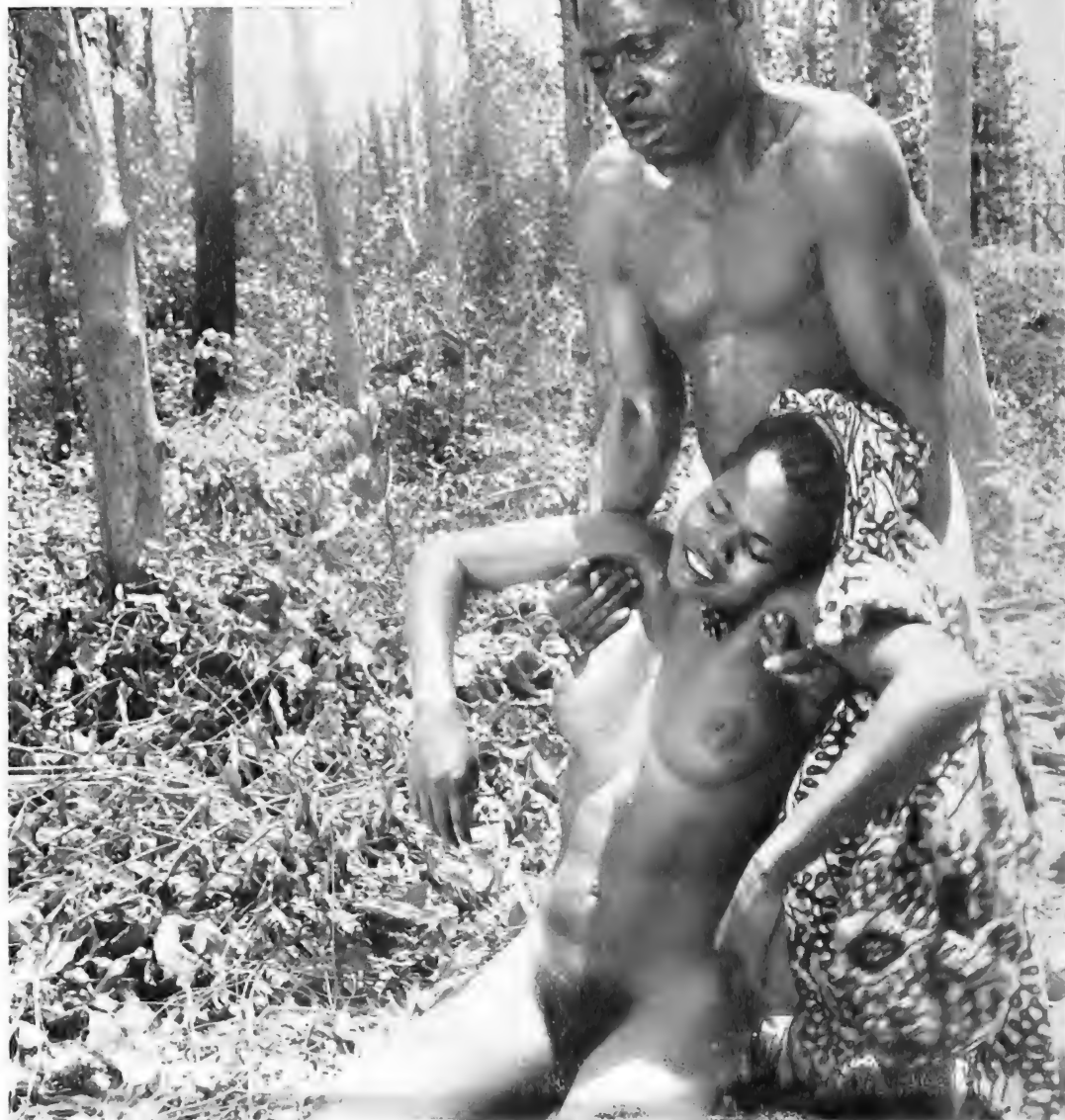
"Basically", says Vivarelli, "it's a look at Africa through its legends and pre-colonial culture. The white settlers tried to stamp out native culture without success and today, with many African nations achieving independence, this early culture is being revived as a form of nationalism."

Just as Europe has its early writers who described the life of their times with frankness and a robust humour so also has Africa its early story tellers. But while in Chaucer or Boccaccio eroticism is a calculated element in a professionally told story, in the legends of the Black Continent, love and sensuality have an innocence and purity.

The poet and President of Senegal, Leopold Senghor, has said: "the sensuality of the negro is a natural sensuality unlike the eroticism of the Euro-American civilization."

"My aim", Vivarelli told us, "has been to present this aspect without blinkers — without that degrading slyness or ignoble falsification which, in my opinion, has been characteristic — with some rare exceptions — of every picture that has been made by white people in Africa".

The script of "Black Decameron" was written by Piero Vivarelli and Ottavio Alessi.



## new italian films

Celebrated pioneer of neo-realism, script-writer Cesare Zavattini, intends to make his directing debut at the age of 70 with "The Last Supper" — his own script naturally.

Catherine Deneuve has been asked to play the lead in Luciano Salce's adaptation of the Alberto Moravia story, "He and I".

Italian novelist, Dino Buzzati, whose novel, "Un Amore" was made into a film some years ago, is now to have his novel, "The Tartar Steppe" (published in 1940), adapted to the screen by young French director, Jean-Louis Bertucelli, whose sympathy for the Italian scene is explicit in his latest film, "Paulina 1880". "The Tartar Steppe" was published in an English translation in 1952.

Tinto Brass is busy on a new film, "The Borgias".

Salvatore Samperi is bringing the famous Italian character, "Fantomini", to the screen — it is, of course, the main character in Paolo Villaggio's novel of the same

name which is a searching look at today's Italian middle-classes.

At the premiere of his film, "Black Turin", in Turin recently, Carlo Lizzani said he had no intention of going on making sequels about the mafia and gangsters. He was, in fact, interested in political history and had already a script based on the last five days of Mussolini and hoped that Rod Steiger would take the main role.

Enrico Maria Salerno has been in London for the locations of his second film as director, "Cari genitori" (Dear Parents). It stars Florinda Bolkan as a wealthy woman whose daughter, Antonia, is studying at an English college. When the girl stops corresponding her mother goes to London to find out what has happened. In so doing she begins to experience some of her daughter's problems and emotions. "The film," says Salerno, "is not so much a story as a reconstruction of emotions."



# alain delon

Left and Below: Alain Delon and Annie Girardot in scenes from Alain Jessua's new film, "Traitement de Choc" (Shock Treatment).



**THESE PAST TWO** years have been important ones for Alain Delon — thirty-seven last month and now an international star.

Last year he tackled two roles quite outside his usual style: the priest in "Doucement les basses" directed by Jacques Deray with Paul Meurisse and Nathalie Delon, and the man on the run in "La Veuve Couderc", directed by Pierre Granier Deferre and co-starring Simone Signoret.

Both these roles demanded characterization and real acting ability. The other film he made that year, Terence Young's "Red Sun", opposite Charles Bronson, Toshiro Mifune and Ursula Andress, was more in his phlegmatic gangster style.

This year began with Losey's controversial "L'Assassinat de Trotsky" in which Delon made something of a very restricted role; and J. P. Melville's "Un Flic" in which he starred opposite Catherine Deneuve.

Above: Alain Delon in a scene from Jean-Pierre Melville's "Un Flic"



Left: An evocative scene from Jacques Deray's "Doucement les basses" in which Alain Delon plays a priest working in a small coastal village church in Brittany.



# helmut berger



Above: Helmut Berger as Kostia and Françoise Fabian as Lara in Sergio Gobbi's new film, "Les Voraces". The story concerns a young croupier at the Cannes Casino (Helmut Berger) who, one night, attacks an Italian millionaire in the Casino gardens and steals from him his winnings of some 70 million old francs. But he realises there has been a witness: a young high society woman (Françoise Fabian) and the secret mistress of the millionaire.

Later, when the woman makes a sign, the croupier goes to her flat and discovers that she will remain silent if he will become her lover. Then the trap is set: the woman, the inspector investigating the case, and the recovered millionaire form a diabolical triangle around the thief.

Finally the croupier bitterly discovers that the voracious always sit on the same side of the green baize. He loses his 70 million which he had hidden under the statue of the Virgin and Child but he keeps his job as croupier and his girl, Judith (Florence Lafuma).

Left top: Helmut Berger as the young King Ludwig II of Bavaria and (left picture) as the forty-year old Ludwig in decline and shortly to die in mysterious circumstances. Two scenes from Luchino Visconti's latest film, "Ludwig". "The king's death", Visconti told us, "remains a mystery. During my investigations in Bavaria I could come to no conclusions. Neither was I helped by the various sources I consulted. I asked to see the coffin which is in the Jesuit church of San Michele. I thought it would have been put in a solemn tomb. But instead it's to be found in an underground vault with many other coffins. Perhaps one can see here the revenge of the Jesuits. I asked the Director of the Munich Archives if there was a public monument to the memory of the king. He replied that one did exist but it was in a rather secret place".

It is thought that Visconti will be well enough to supervise the final print of "Ludwig". Currently, Franco Mannino, who arranged the Mahler music for "Death in Venice", is arranging the Wagner music for "Ludwig".

## from previous page

In Valerio Zurlini's "Winter on the Adriatic" (which followed "Un Flic") we find Delon trying to deepen his usual romantic style in a genuinely romantic but realistic role.

"Scorpio", directed by Michael Winner (sometimes described by Continentals as the 'enfant terrible' of British cinema) — is really likely to establish Alain Delon as an international star. "Essentially an espionage story", Alain says, "but with a difference thanks to the atmosphere created by Michael Winner" (it is set in Washington).

Now, (Alain's fifth film this year) comes Alain Jessua's "Traitement de Choc" (Shock Treatment) in which he stars with France's most popular film actress, Annie Girardot.

The story of this film concerns a young woman director of an important industrial concern who has worked herself into a state of depressed exhaustion. She is advised by a close friend to take a rest cure at an expensive clinic by the sea.

Here she becomes the patient of the rather cold and clinical Dr. Deviliers (Alain Delon) but she soon begins to

appreciate his extrovert attitude and also the friendship of other patients, all important in their sphere of journalism, politics or industry.

Just one thing puzzles her — the attendants — all Portuguese — they are not allowed to converse with the patients. Speaking Portuguese herself, Helen tries to engage them in conversation but Deviliers discourages her.

A visit to a nearby bistro also reveals to her that the people living around the clinic hate Deviliers and his colleagues.

A further shock is the sudden an-

Continued page 27



# 14th century liberation

WE BELIEVE OUR present-day society to be permissive but the Middle Ages had a forthright attitude to morality that would take today's most ardent 'liberated woman' some courage to live up to.

In 14th century Tuscany, for instance, if a wife was caught with her lover by

her husband he could have her publicly denounced and burned.

Take the case of Romildo and his wife, Giulia, whom he had caught with her lover Marcuzio. The three of them were the centre of attraction in the main piazza of the small Tuscan town of Signa. Giulia

Below: Edwige Fenech as Giulia in "Quando le donne si chiamavano... madonne".





stood on a raised platform which was surrounded by brushwood ready for the torch. Romildo and Mercuzio stood either side and the three waited for the judgement of the mayor who sat with two judges outside the palazzo comunale.

But Giulia wasn't a shrinking violet. She was an early women's lib. disciple. "Before passing judgement", she calls

Continued next page

Right and below: A bucolic gambol from "Decamerone No. 3", directed by Italo Alfaro and which carries the subtitle: the most beautiful women in Boccaccio. In the cast are Beba Loncar, Femi Benussi and Marina Malfatti. The Boccaccio source is still fruitful: latest is "Decamerone 1300" directed by Mauro Stefani and starring Rosalba Neri.







Above: Two young lovers, Tazio and Peronella, in another sequence from "Quando le donne si chiamavano... madonne" which stars Edwige Fenech.

## those sleepless nights

Below and opposite page: Two scenes from "The Thousand and one nights... and yet another one", directed by Henry Bay and starring Renato Cecilia, Melissa Chimenti, Mario Brega and Nino Vingelli.

Right: "Decamerone No. 3. The most beautiful women of Boccaccio" directed by Italo Alfaro.

to the mayor, "allow me to ask my husband how many times he has satisfied me."

Romildo protests — "Calumny," he cries, "Once at every new moon," Giulia continues, and then, throwing off her robe and standing completely naked before the mayor, says: "Tell me — must I throw this body, so desirous of love, to the dogs? Surely it is better to offer it to the man who loves me rather than let it go to waste."

Her point is well taken by the crowd. The mayor, too, feels that there is justification in the point of view and the view is really very good from where he sits.

But he feels he should have some evidence of the 'lack of satisfaction' in the case and accordingly he and his judges move to Don Romildo's bedroom where Giulia and her husband, both naked between the sheets, are asked to provide the necessary evidence.

And it's not long before it's pretty evident that Romildo is satisfied and exhausted way ahead of his virile and lovely young wife.

Now, of course, it is for Mercuzio to provide evidence and, it has to be admitted his performance seems a valid contribution for the defence.

The mayor turns to the monk who has been delegated scorer. "How do you make it brother?" the mayor asks.

"Romildo one, Mercuzio nine — but I'm not sure..."

"If you like," Giulia suggests, "we'll cancel everything and begin again."

"Begin again?" cries the mayor, and there's no doubt that there's a touch of incredulity in his voice.

"Why not?" says Giulia, still beside Mercuzio in bed, "we are just beginning".

So the monk cancels the previous score and the proceedings begin again with the not unexpected result that Giulia is pardoned.

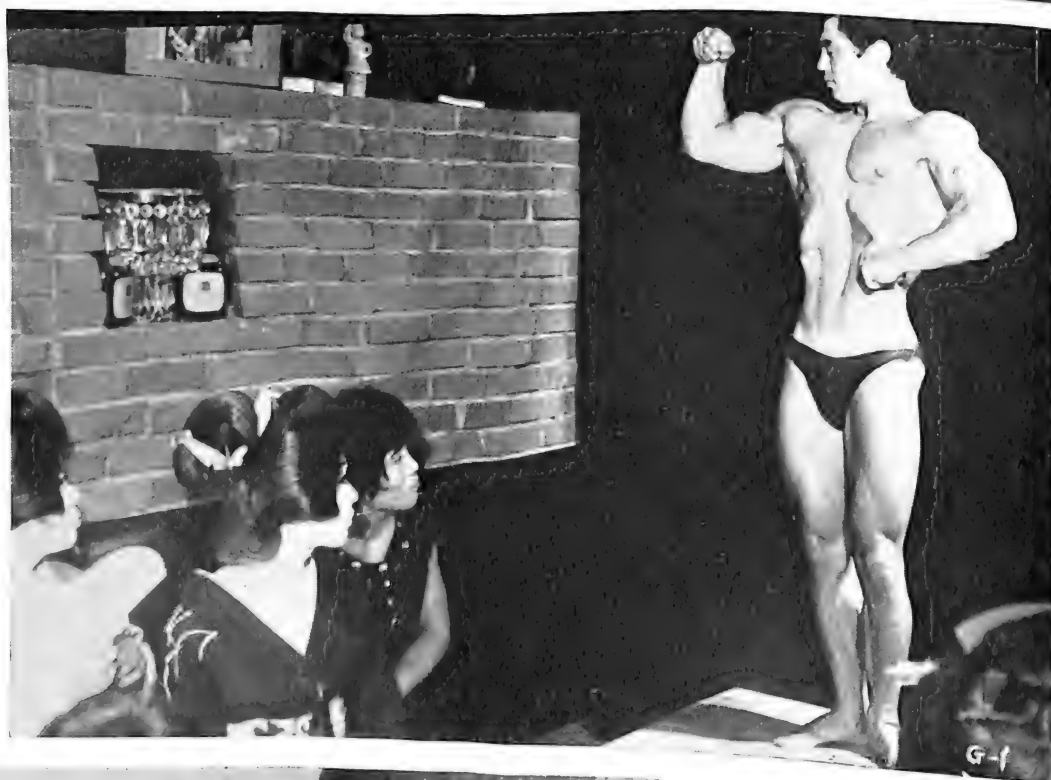
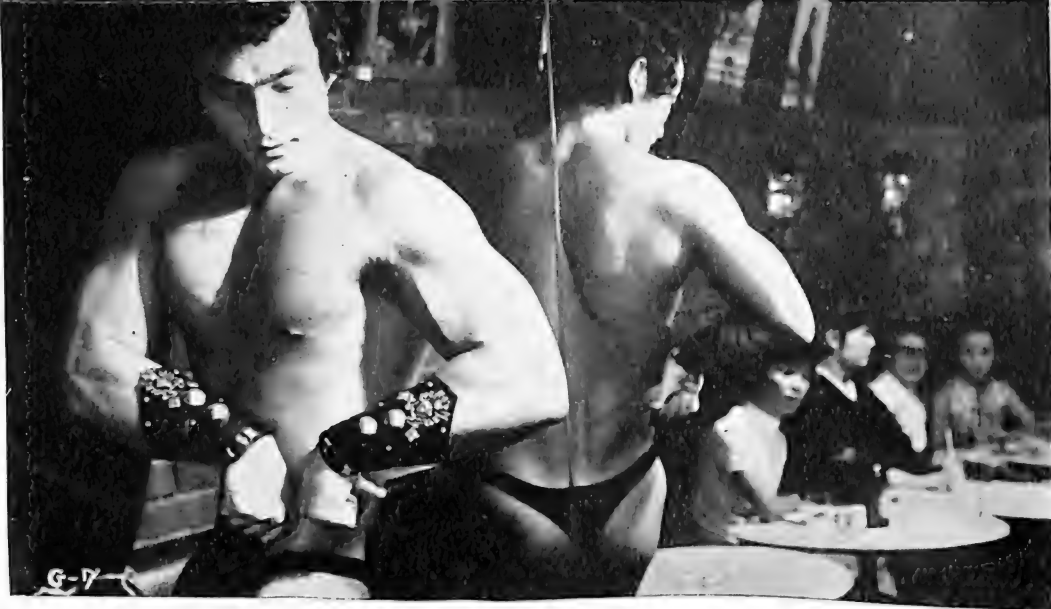
This is an episode from "Quando le donne si chiamavano... madonne".







# the age of ambi- guity



This and the opposite page:  
Scenes from Sadao Nakajima's new film "Twisted Sex".



**SEI TOSAKU NO SEKAI**  
(Twisted Sex) is a reportage  
directed by Sadao Nakajima  
and produced by the Toei  
Company.

In the busy streets of Tokyo, as in most other capitals, it is sometimes difficult to tell the boys from the girls. Girls in jeans with purposeful strides, may be taken at first glance for men. Long hair, falling over the shoulders is often deceptive — it so often frames the face of a man.

Domination, too, is less traditional. With women's lib. so strong in the air, women assert themselves more. Men, tired of being the aggressors and bread-winners, find that submission has its compensations.

This new film by Nakajima investigates how this new ambiguity has affected leisure. The special kind of clubs and bars that have sprung up.





## art in bondage



## a new film from japan looks at new life and art styles



The use to which modern techniques are put. With plastic surgery a woman need no longer be plain or flat-breasted.

The art of make-up can turn a virile looking man into a strikingly attractive package of femininity.

On the surface it is a new kind of entertainment rather than a new kind of life-style, but there are deeper issues.

Nakajima goes on to investigate how this ambiguity has affected art, and he moves his camera into the world of the artist Seiu Ito

who has come under pressure from the authorities for his violent depiction of bound models.

Violence and torture have always been depicted by artists, sometimes in religious concepts such as the various martyrdoms, and these aspects have always been particularly provocative to the Japanese who lack, perhaps, a sense of irony.

The Japanese writer, the late Yukio Mishima, had himself photographed as Saint Sebastian in 1970 and wrote a semi-autobiographical book,

"Confessions of a Mask", dealing with a young man's obsession with sado-masochistic fantasies prompted by his reaction to a painting of St. Sebastian painted by Guido Reni.

This element of suffering in the often rather suffocatingly religious paintings by Italian masters was, of course, the main-spring of Jean-Pierre Jouve's novel "Paulina 1880" which Jean-Louis Bertucelli has so successfully brought to the screen. It was a painting by Sodoma of "The Ecstasy of St. Catherine

of Siena" which provoked the young Paulina's preoccupation with the stigmata and which explains the film's opening sequence where Paulina is pressing her forehead to the bark of a tree.

Nakajima's film examines a wide range of emotional relationships that are now part of today's life-style. In the rejection of mass massacre in terms of war, the individual in Japan is looking inward and becoming fascinated by experiences he is beginning to discover are not so esoteric as he or she once thought.

**MANY AN ADVENTUROUS** man has discovered that the word masseuse covers a multitude of whims. Many a highly qualified masseuse, let it be added, has discovered that many men have a highly imaginative concept of the word.

Times change. This is the age of the sophisticated, permissive-society male. A few years back the classy call-girl was the ultimate. Now it's all wrapped up in the bit about 'relaxing from industrial tensions'. The busy executive is — through the columns of many magazines — offered the services of masseuses.

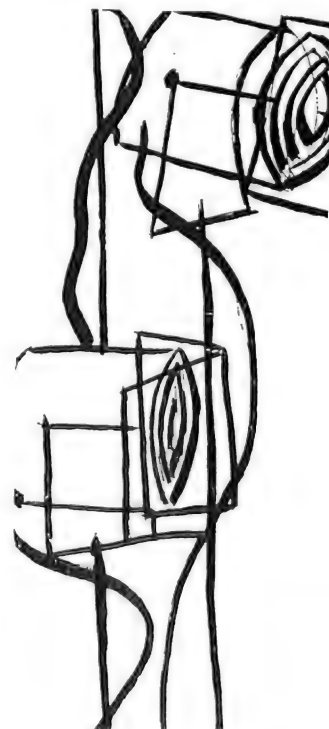
The services vary considerably. As this film shows.

Shot in Rome, Bangkok, Paris, Copenhagen, Vienna, Zurich, Stockholm, Nice and Munich, it shows the modern geisha girl. But instead of the tea ceremony you have the very attractive blonde or brunette, prepared to smooth all that industrial fatigue away. They may begin in a clinical white overall but as often as not the proceedings get too warm for such apparel.

Masseuses are prepared to visit their clients — on board a yacht — in a hotel room — the patterns differ in various parts of the globe.



This and opposite page:  
Scenes from Irvin C. Dietrich's V.I.P. production "The Swingin' Masseuses" (Blutjunge Masseusen) starring Nadine De Rangot, Margrit Sigel, Christa Free and Rena Bergen. Director is Michael Thomas with a script by Manfred Gregor.





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# the swingin' masseuses

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Above: Roger Vadim (top right) directing a close-up from his film, "Et si Don Juan était une femme" with Mathieu Carrière as the priest.

## new french productions

Yves Montand and Lea Massari are the stars of Pierre Granier-Deferre's new film, "Le fils". Montand plays a man who has left his native village to make his way in America. He returns, only to be shot by his rivals and enemies. Lea

Massari plays the woman who loved him as a young man and who has always waited for his return.

Next spring, Pierre Granier-Deferre will make "Le train" based on a Georges Simenon novel. The action runs over nine days of 1940 and deals with a convoy fleeing before the oncoming Germans. A young woman political refugee, evading the Germans, meets a working-class Frenchman who is searching for his pregnant wife who has got lost during a bombardment. Romy Schneider and Jean-Louis Trintignant are the stars of this brief but passionate and desperate adventure.

A cops and robbers comedy is Philippe Clair's new film "Une brigade en

folie" with locations on the Côte d'Azur. These natural enemies (the cops and robbers) become reconciled for a time when they join in tracking down, in a frontier village, a group of millionaires who, scared by inflation rumours, are trying to get their fortunes across the border. Jacques Defilho plays an inspector of the Scotland Yard school who terrifies his subordinate (played by Sim, a new comic actor). There are plenty of shots but only one corpse. That of a man who dies of laughing.

Jacques Martin whose success in TV and the music-hall is well-known will direct his first film shortly: "Demi-tour à gauche, gauche". No, it's not an army farce, and one must interpret the word left (gauche) in its political sense. Martin wants to show, in a comic way, what influence the left has had on a certain type of middle-class Frenchman. The action takes place in Nice, the home of the retired bourgeoisie. Chalupot is an ex-priest who has taken up aggressive political action, and he stirs up trouble among the 'rentiers'.

Gérard Blain will soon direct his second film "L'Indesirable" ("Les amis" was his first). Following a prison sentence in America a Frenchman loses his paternal rights over his son. When he returns to France he tries to see the boy. But his wife, who has remarried opposes him. A simple, but tragic story, without eroticism or violence or a political message. Gérard Blain has already decided to use his own two sons to play the role of the boy—at the age of two and then eleven.

Gilbert Bécaud and lovely Olga Georges Picot are the stars of Roberto Muller's first film as director, "Un homme libre". It's a bitter-sweet comedy on the theme



Left: John Frankenheimer and script girl on the Côte d'Azur having a break from shooting. He has just finished "The Impossible Object", in France. Married English writer (Alan Bates) falls in love with married Frenchwoman (Dominique Sanda).



of divorce. An architect, too busy for his wife's liking, decides to separate because of her infidelity. They have an eleven year-old daughter and it is upon the girl and her response that Muller has decided to concentrate.

Claude Mulot has begun a new film in America called "Profession: adventurer". Mireille Darc plays a suburban housewife who is so influenced by film adventures she decides to seek her own. She meets up with a bank employee and the two decide to try their luck together in South America.

Paul Vecchiali wants to achieve two things in his new film "La vieillesse est une maladie" (Old age is an illness).

First he wants to tell a simple but moving story about a sixty-six-year-old country man who goes to Paris to look for the daughter of his first marriage who, one day, suddenly left his house. The search is fruitless and is something of a wishful dream, for the daughter is dead, and it is likely the old man knows it but rejects the knowledge.

Secondly Vecchiali wants to support this story with a genuine documentary of old-age. "Old age", says the director, "is not an accident but an illness. I hope that my film, which has been made with the assistance of specialists in the field, will help people to understand and to try and solve the problems of our 'third



Above: Dominique Sanda, Sacha Distell and director Philippe Labro during the making of "Sans mobile apparent" (Without Apparent Motive). Dominique Sanda is the star of Frankheimer's "The Impossible Object".

Left: Jane Birkin

age'. My principal actor, who is about the age of the character he plays, has himself given me some very relevant information."

Henri Graziani is busy on a remake of Jules Renard's book, "Poil de Carotte" (Carrot Head). Philippe Noiret plays the role of the father which Harry Bauer played in the 1932 version — now a classic which established Julien Duvivier as a major director. It is the story of an unwanted boy being driven to suicide.

Jacques Deray is back in his villa at Boulogne and editing his new film "A man is dead" which he shot during a six months stay in America — in Los Angeles — a city which had a profound impact on him. "I avoided locations in Beverly Hills or Bel Air and took my camera into the industrial quarters, in the popular areas where misery is apparent at every step. These areas with their obvious social, economic and political implications are the background to my story. The nightmarish aspects of Los Angeles struck me immediately. It's a city one can never leave and which, little by little, devours its inhabitants.

"In my story Jean-Louis Trintignant is a stranger in Los Angeles — a man who literally has to fight against the city. Without passport or money he is sought by the police and by gangsters. Angie Dickinson (playing a machiavellian role for a change) sets a trap for him but fortunately the hero meets a 'Topless Girl' (Ann Margret) who has fallen pretty low in the social register, but who helps him."

Below: Claude Jade



#### ALAIN DELON from page 17

pearance at the clinic of Jerome, the friend who recommended her to come there. He is in a dreadful state, looking at least ten years older than she believed him to be.

She learns that he is a homosexual and desperately needs to remain young in order to attract affection and love. Dr. Deviliers' treatment keeps him young.

But what is the treatment? When Jerome commits suicide she is deter-

ined to discover the truth about Deviliers — but it is at this point that the doctor tells her that if she is to follow his treatment she must have every confidence in him and place herself entirely in his hands.

It is a frightening dilemma. Her decision could lead to happiness and renewed confidence in herself — or horror.

Alain Delon does not talk much about his private life but he will talk about his son Anthony. The son of a broken

marriage himself, Delon is aware of the uncertainties that can assail a child who is deprived of love.

When he was a boy Delon dreamed of becoming a surgeon but instead he had to go to work when he was fourteen and later joined the French army in Indochina for five years. He is determined that his son will have no such debut in life but instead an education that will be the preliminary for any career he cares to choose.



## italian scene

Just begun at Cinecittà is Nelo Risi's "Processo per infamia" starring Helmut Berger, Francisco Rabal, Vittorio Caprioli and Lucia Bosè. Script is by Risi and Vasco Pratolini based on Manzoni's famous novel, "Storia della colonna infame" which, itself, was based on a famous trial (which took place in 1630 during the plague in Milan) between the Minister of Health and a barber (Rabal) accused of spreading the disease which afflicted the Lombardy capital.

A big production based on Richard Collier's best seller, "Duce", will begin soon.

Full title of the new Fellini film appears to be "Hammakod, l'uomo invaso" (Hammakod, the invaded man) which deals with the various influences (invasions)

which man is subjected to: the family, children, religion, politics, hope, fear.

Nino Manfredi intends to direct a film adaptation of Giuseppe Bertolucci's book, "The Passion according to Ourselves" which will be a continuation of the ideas put forward in Manfredi's first film, "Per grazia ricevuta".

Bernardo Bertolucci intends to make a low budget film in America which will be the story of a negro. Another project of his is the adaptation of an early novel by Dashiell Hammett.

Sophia Loren, who has had to put off several film commitments due to the 'happy event' expected this month will star early next year in "Madre di famiglia" (Mother of a family) which is the story of a woman with seven children.



## la prima notte di quiete



Above: Alain Delon and Valerio Zurini discuss a point in the script of "La Prima Notte Di Quiete" (originally called "Winter on the Adriatic").



Above: Sonia Petrova as Vanina and Alain Delon as the professor Daniele Dominici in "La Prima Notte di Quiete".

Left: From Elio Panaccio's new film "Il sesso della strega" (The Sex of the Witch) in which a tomb is the scene of ritual protest.



Left and Below: Alain Delon in scenes from Valerio Zurlini's new film which is known as "Le Professeur" in France and "La Prima Notte di Quiete" in Italy. The locations are in Rimini in the winter months, highly reminiscent of Fellini's "I Vitelloni".



brought me the mad laughter of the idiot."

As we learn more about Daniele Dominici we begin to understand the kind of malaise that has settled upon him —

how his education and his awareness of art only makes his descent into hell perhaps less banal but essentially sado-masochistic.

**VALERIO ZURLINI** is one of the most sensitive and refined of Italian directors. Steeped in a literary and artistic background his films are intimate studies of people and yet they are almost baroque in their wealth of detail.

In his new film "La Prima Notte di quiete", his hero, Daniele Dominici — played splendidly by Alain Delon — is very much cut of the same stable as Camus's "Outsider". Indeed, the film was inspired by a short story "Indian Summer" (which was the first title of the film) and which was the last of a trilogy dealing with the Dominici family from 1896 to 1959.

Daniele Dominici, when we meet him one winter in Rimini, is a teacher of Art History at the Liceo Goldoni.

He is living with a young woman, Monica, who is not his wife and who frequently deceives him. This he accepts as he accepts most things, with a laconic indifference. This winter he has a short, passionate affair with one of his pupils, Vanina (Sonia Petrova).

We get to know Daniele slowly. We are given, one by one, pieces of a jig-saw that will only fall entirely into place at the close of the film.

We see a Rimini quite different from the town the tourists know. Deserted, with a group of 'vitelloni' (shades of Fellini) playing cards or making passes at women. These are Daniele's friends. Strangely he moves from a dissertation on Piero della Francesca's Madonna del Parto to this group of degenerates.

There is an echo of Rimbaud here; from "A Season in Hell" — Unhappiness was my god. I am stretched out in filth. I am withered in the atmosphere of crime. I played magnificently at madness. Spring

**THE ITALIAN THRILLER** package is a current best-seller. Scene right is from "Rivelazione di un maniaco sessuale alla squadra mobile" showing lovely Krista Nel in a tough spot.





# danish dentist on the job

Right: Scenes from John Hilbard's sexy comedy, "Danish Dentist on the Job" which stars Ole Soltoft (who had a big success here with "Seventeen" and "Bedroom Mazurka"). Playing Nina, the heroine of the film, is lovely Birte Tove.

## a gala release

IT WAS NOT SO long ago that an heir to an aunt's fortune might well have had to lead an exemplary life in order to impress his benefactress. Not so with Mrs. Swan-Hansen who wants, in contrast, proof of her nephew Thomas's virility before she wills him her fortune.

Thomas, a hard-up dental student, knows little about his aunt and nothing of the potential fortune coming his way. He likes girls, certainly, but his diffidence gets him nowhere — and he'd like especially to get somewhere with Nina.

Mrs. Swan-Hansen, it seems, was at one time a close friend of the Dean of the college where Thomas is studying. The Dean agrees to give her a report on Thomas.

For such a diffident young man Thomas certainly has a gift for getting himself into sexy situations but it is always as a result of his friend Michael's amorous escapades.

Michael, unfortunately, misunderstands the Dean when that august person tells him of Thomas's potential fortune. He believes he has to keep Thomas pure. Which proves difficult when the news of Thomas's inheritance gets around and the sexy Lisbeth makes a play for him. Nina isn't too pleased.

But the day he qualifies as a dentist Thomas celebrates with his fellow students and when later he finds Nina taking a shower he persuades her they are meant for each other. Mrs. Swan-Hansen finds them together and has all the proof she needs of her nephew's virility. And the Dean too, is not found wanting.



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Below: Thomas (Ole Soltoft) is persuaded to put all his available money into a scheme for the manufacture of decorated panti-tights. Model is Lisbeth (Susanne Jagd).



"Cinema Now" a new series of five programmes starting on Monday, January 8 (BBC-1) looks at the efforts of some people working in the film industry to find out what kind of films they want to make — how have they gone about setting them up and what artistic qualities are they aiming at.

On January 8, John Daly, chairman of the showbusiness group Hemdale will explain why his group is looking forward to increased production. "The Triple Echo", backed by the group, stars Glenda Jackson and Oliver Reed who talk about the actor's role in film making and how they want to see it develop.

The following week's programme (January 15) will be about two directors working outside industry financing. The first, Peter Crane (two years out of film school), is making "The Assassin" the sort of film he believes to be most needed by the major distributors. Bill Douglas made "My Childhood" with money from the B.F.I.

Starting on Friday, January 19 at 6.30 p.m. (Radio 3, medium wave) will be "Film Music" a series of three programmes designed for all those who are interested in films and would like to know more about the way music is used in them.

In-depth analysis will be supplemented by comments from experienced film composers including Bernard Herrmann, who has provided the music for a large number of films directed by Alfred Hitchcock.



*a merry xmas  
to all our  
readers at home  
and overseas*



## reviews

by gordon reid

**Right:** Hippy commune in "The Importance of Being Sexy", a Canadian production directed by John Johnstone.

This new Canadian comedy concerns the son of a wealthy Anglo-Saxon family, Reggie Parker, on his way to Vermont to teach the daughters of the Harrison family, and Lucien Lapalme, a draft dodger and leader of a hippie commune.

Reggie meets up with the commune and wants to stay on, particularly as he has fallen for one of the members called Lovely. So Lucien and Reggie switch roles and Lucien goes to Vermont to teach the daughters with very lively results.

## looking back

"Red Dust" (BBC Screen Goddesses) may not have been a particularly good film but it was fun to see Harlow, Gable, Mary Astor and Gene Raymond in their great days. A stiff studio shooting script and some melodramatic dialogue didn't obscure the interest in the personal performances.

The important work of the national archives cannot be over emphasised. Looking back at Olivier's "Richard" in 2100 will be the equivalent of looking back today at Garrick's "Richard" (if only we could).

History will be in cans and perhaps created in the editing room — as it was when Grierson created Hitler goosestepping at the signing of the surrender treaty in Paris.

## looking forward

Watch out for Richard Williams' "A Christmas Carol" on BBC 1 this Christmas. A faithful animation of the original Cruikshank engravings to Dickens' celebrated book. Williams, without doubt, is one of the major artists in the field of animation.

Important animation revival this month is Max Fleischer's "Gulliver's Travels" (1939) and his "Hoppy Goes to Town" (1941) — both from Amanda.

Important news from the Walter Reade Organisation is the film production of the

**Right:** The artistic mood in "Seven Times a Day" at the Cinephone and Jacey, Trafalgar Square.



"Don Quixote" ballet (Ludwig Minkus score) in Melbourne, Australia, with Nureyev and Robert Helpman in their original stage roles. Also Joseph Strick's direction of the film adaptation of James Joyce's "The Portrait of the Artist as a Young Man" to start in Dublin next Spring.

Look at a Rembrandt portrait (particularly the self-portraits at Kenwood and the Granet museum at Aix, and the old woman at Windsor) and you will accept the fact that a life-time's experience can be expressed in a face.

Steve Dwoskin, a painter before turning to films, knows this and is preoccupied with the close-up — but with a difference. He first gives us the 'social' picture and then moves in to examine the eyes and every changing expression; to watch the real character emerge slowly, incomprehensibly from beneath the layers of cynicism.

In "Dyn Amo", the characters under examination are strip-club performers. Four girls go through their routines, first, with curiosity at the camera's obsession with

them, and then with increasing self-examination.

The idea is good and Dwoskin tries to break up the banality of mere investigation by jazzing the camera movement up to an almost frenetic tempo — which doesn't make for easy viewing.

The girls come across as, virtually, sexual artifacts for male fantasies, and bereft of affection the conclusion is as bitterly truthful as the face staring from the small picture in the Aix museum.

To page 35





Correct at time of going to Press. Readers are advised always to phone before making a long journey. Subject to alteration.

Academy 1 (437 2981) — Elvira Madigan  
Academy 2 (437 5129) — W.R. — Mysteries of the Organism  
Academy 3 (437 8819) — Janco's Agnus Dei  
Berkeley (636 8150) — Anne and Muriel & Bedroom Mazurka  
Centa Cinema (734 1449) — Maid in Sweden & The Scavengers  
Cinephone, Oxford St. — Unsatisfied Virgins & Seven Times a Day  
Classic Moulin (437 1653) — "Sex in the Office" and "Permissive"

## Classics

Baker Street — Traffic, 17 (7); The Great Dictator, 24 (13); Late Shows — That Cold Day in the Park & The Strangler, 8 (2); New Face in Hell & The Ghost of Frankenstein, 22 (2)  
Brixton — Dirty Harry & The Viscount, 3 (7); Late Shows — The Fly & Wasp Woman, 6 (2); The Blood Demon & The Faceless Monster, 22 (2)  
Chelsea — Gimme Shelter & Flaming Star, 3 (7); The Bank Dick, 17 (7); Never Give a Sucker an Even Break, 24 (6); Late Shows — All Night Horror, 9th; Blood and Roses & The Black Orchid, 16  
Colindale — The Magnificent Seven & Winged Devils, 3 (7); She'll Follow You Anywhere & The Novices, 10 (7)  
Classic Curzon — Savage Messiah, 3 (7); Tales from the Crypt & The House that Dripped Blood, 10 (7)  
Croydon One — The Detective, 3 (7); Tales of Beatrix Potter, 24 (7); The Italian Job, 31 (7); Late Shows — The Fall of the House of Usher & The Raven, 8 (2)  
South Croydon — Spartacus, 3 (7); Late Shows — The Brotherhood & The Black Orchid, 9th  
Erith — Fuzz, 3 (7)  
Gerrards Cross — Midnight Cowboy & Sunday Bloody Sunday, 10 (7); Straw Dogs, 10 (7)  
Hayes — Midnight Cowboy & A Fistful of Dollars, 3 (7); Straw Dogs & El Condor, 10 (7)  
Hendon — The Go-Between, 4 (6); Midnight Cowboy, 10 (7)  
Hampstead — Late Shows — Les Choses de la Vie, 15 (2); The Bed Sitting Room, 22nd; The Knack... And How to Get It, 23rd  
Kilburn — Clint Eastwood Season — Joe Kid, 3 (7); Play Misty for Me, 10 (7); Late Shows — Wonder of Love & How to Seduce a Playboy, 15 (2); Swedish Fanny Hill & Sexyrella, 29 (2)  
Maida Vale — Savage Messiah & Pretty Maids All in a Row, 3 (7)  
Notting Hill Gate — Straw Dogs, 3 (7); Oh, What a Lovely War,

Classic Piccadilly — Gold  
Classic Poly (580 1744) — The Last Picture Show & Five Easy Pieces  
Classic Victoria — Student Nurses & Zeta 1  
Classic Windmill — From 7th: "You can't run away from Sex" and "Kama sutra"  
Continental (636 4193) — Danish Dentist on the Job & Sex Quartet  
Jacey, Charing Cross Road (437 4815) — Hands off Gretel & Two Girls in my Bed  
Leicester Square, Jacey (437 2001) — Christina Lindberg in Exposed & The Yes Girls  
Trafalgar Square Jacey (930 1143) — Unsatisfied Virgins & Seven Times a Day  
Paris Pullman (373 5898) — La

10 (7); Marx Brothers Season — The Marx Brothers Go West, 17 (7); A Night at the Opera, 24 (6); Late Shows — A Man and a Woman, 4 (5); The Avenger, 11 (5)  
Praed Street — The French Connection, 10 (7); The Bible, 17 (7); Dracula, 24th; Late Shows — Frankenstein Conquers the World & The Reptile, 9th; The Fall of the House of Usher & The Raven, 16th  
Tooting — Klute, 4 (6); The Sicilian Clan & Making It, 11 (6)  
Shepherds Bush — Asylum & Duel 3 (7); Late Shows — Ravaged & The Blonde & The Black Pussycat, 16th; That Cold Day in the Park & The Strangler, 23rd

## Tatler clubs

South Croydon — Switcheroo & Girl Racket, 3rd; Sex Mania & Love Robots, 10th; Its Not My Body & Soft Skin on Black Silk, 17th; Acid Eaters & Dirty Girls, 31st  
Dalston — School of Hard Knocks & Help Wanted Female, 4 (6); Brand of Shame & Free Love Confidential, 11 (6); Mother Knows Best & Heat of Madness, 18 (6); 18 Carat Virgin & Wayward Wives, 26 (5)  
Erith — Like Mother, Like Daughter & Slaves of the Syndicate, 3rd; Pleasure Game & Take Me, Take Me, 10th; The Urge & Turn on to Love, 17th; Stallion & Girl with the Hungry Eyes, 31st  
Park Royal — Kinfolk & Divorcee, 4 (6); Psychology of Love & Roseland, 11 (6); Last Step Down & Four Kinds of Love, 18 (6); Lets Play Doctor & Headmistress, 26 (3)  
Stockwell — Me a Grouple & Port rait of Passion, 3 (7); Marsha, the Erotic Housewife & Lila, 10 (7); Melissa & House of Cats, 17 (7); Midnight Playboy & Lollipop, 24 (6); Pleasure Plantation & Slaves of Love, 31 (7)  
Walthamstow — Love Thy Neighbour & Precious Jewell, (7); Kiss Me Quick & Fire of Love, 10 (7); Love Object & Rhythm of Love, 17 (7); Marsha, The Erotic Housewife & Lila, 24 (6); Melissa & House of Cats, 31 (7)

Rupture  
Hampstead Everyman (435 1525) — The Girls, 1 (3); Two or Three Things I Know about Her, 4 (7)  
Birmingham Cinephone — Unsatisfied Virgins & 7 Times a Day, 2 (14); Student Nurses & Monique, 16 (7); Hot Bed of Sex & Erotic Love Games, 23 (14); Hold Over  
Birmingham, Jacey — Love under 17 & As you Like It, 2 (7); Female Sexuality & The Young and the Eager, 9 (7); Sexual Partnership & Naked Venus, 17 (7)  
Edinburgh Jacey — Highway Queen & Fight in Vain, 2 (7); Student Nurses & The Seduction of Inga, 9 (7); Cool It Carol & I, a Virgin, 16 (7); Freedom for Love &

## cinecenta

Cinecenta (930 0631/2) — Four cinemas.  
Figures given are dates commencing. Programmes last 7 days.  
Compton Cub. 1 (6): Fistful of 44's, 7: Art of Gentle Persuasion, 14: Astrology and Sex, 21: Love Garden.  
Tottenham Court Rd. 24 Club, 1 (6): Don't just lay there, 7: Secretary Spread, 14: Girls of 9c, 21: Dirty Pool  
Dilly Club, 3: Suzette, 10: Altar of Lust, 17: Godson  
Putney, 24 Club, 1 (6) Escape to Passion & Scarf of Mist — Thigh of Satan, 7: Exchange Student & Smoke and Flesh, 14: Don't just lay there & Split Lovers, 21: Joys of Georgette & Suburbia Confidential  
Leicester Penthouse, 3: Naked under Satin & Key Club Wives, 10: Moving Violation & Scarf of Mist — thigh of Satan, 17: Grabbers and Erotic Fantasy  
Sheffield Penthouse, 3: Dirty Pool & Little Sister, 10: Plushette's Revenge & Honey, 17: Running Hot & Infidelity American Style, 24: Escape to Passion & I Need a Man, 31: Fistful of 44's & Indecent Desires.  
Bradford Penthouse, 3: The Grabbers & Erotic Fantasy, 10: Executive Wives & Sex is the Game People Play, 17: Fistful of 44's & Smut Pedlars  
Birmingham Compton, 3: Raquel's Motel, 10: Hard for Lovers, 17: Turned on Girl, 24: Lisa's Folly, 31: Exchange Student.  
Birmingham 24 Club, 7: The Ravager, 14: Country Cousins, 21: Dirtiest Game in the World, 28: Sextet

## NFT regionals

Brighton (0273 29563) — All Night Science Fiction, 2nd. Maxim Gorky Part 2, (3rd); Sancho Dayu (9th); Traffic, 18 (6); Peter and Pavla, 30th; A Blonde in Love, 31st  
Tynneside (0632 21506) — Cinema One: Repulsion & Cul-de-Sac, 1st; Gullivers Travels & Hoppity Goes to Town, 23 (6); Cinema 2: The Silence & The Face, 3rd; Colonel Wolodyowski, 11 (3); Whom the gods wish to destroy, 18 (3)  
Bristol (0272 45008) — Parner,

Every night of the Week, 23 (7); The Awful Story of the Nun of Monza & Love me, love my Wife, 30 (7)  
Manchester, Cinephone — Candy & The Killing of Sister George, 3 (7); Highway Queen & Sexy Susan Knows How, 10 (7); Suburban Wives & Erika the Performer, 17 (7); Diamonds are forever & Mosquito Squadron (children 20p. and 30p.) 24 (7); Dany the Ravager & Legend of the Witches, 31 (7)  
New Cinema Club. Shows at Global Village, The Arches, Villiers St. Charing Cross, 4th; Zwartjes, 7pm; Dyn Amo 9pm; 11th: Quiet Days in Clichy, 7pm; I am Curious Yellow, 9pm, 18th: British Sounds and Stereo 7pm; I am Curious Blue, 9pm.

3rd; The Wanderer, 10 (4); Private Road, 14 (3); Lonesome Cowboys, 17 (3); Figures in a Landscape, 28 (4)  
Grimsby (0472 88 2580) — Adalen 1 (7); The Circus, 8 (2); Sweet Chirly, 22 (2); King and Country, 28th; Dance of 3th Vampires, 29 (2)  
Leeds (0532 42141) — Sounds of the 70s, 2nd; Pigsty, 9th; Queldada, 10th; Charge of the Light Brigade, 16th; Investigation of a Citizen above Suspicion, 17th; Bed and Board, 31st  
Plymouth (0752 66079) — Life of Mozart, 4 (2); Dames and Petrified Forest, 6th  
Reading (0734 85123) — Strike, 6th  
Southampton (0703 2 9381) — Black God White Devil, 5 (2); My Hustler, 12 (2)  
Stirling (0786 61081) — Je t'aime, je t'aime, 3rd; Rebellion, 16th; Conformist, 17 (2)  
Swindon (0793 24491) — Switchboard Operator & The Rite, 7th; Conformist, 11 (5)  
Teesside (0642 85181) — All night 'War and Peace', 8th  
York (0904 59861) — Alexander Nevsky, 17th

Paperbacks are always excellent and moderately priced presents for filmgoing friends. We recommend H. E. Bates' "The Triple Echo" (Penguin 20p.), G. L. Lewis's "The Monk" — Ado Kyrou has just filmed an adaptation (N.E.L. 50p.); Stanley Kubrick's "Clockwork Orange" (now available from Lorrimer at £1.25 — reviewed in CFR Oct.); Nicholas Mosley's "Impossible Object" (Penguin 30p.); Arthur Clarke's "Lost Worlds of 2001" (N.E.L. 40p.); Philip Dunlop's new translation of "The Poems of Tibullus" (Penguin 40p.).

## HOLIDAY LOCATION from page 3

chures for next year's package holiday reveals a considerable increase in prices and taking your car with four passengers down to Provence and the Côte d'Azur need not be more expensive.

## NOVELS INTO FILMS from page 5

everything, he says, springs from this enclosed environment with its oppressive moral and religious concepts.

One has, today, only to visit some of the lakeside villas (a good example is the 18th century Villa Bettioni at Bogliaco on Lake Garda) to experience the claustrophobic atmosphere of these heavily decorated rooms with the carved wood furniture, the dark oil paintings of Veronese, Palma, Celesti and the like, the porcelain and the bronzes. Bertucelli has taken his camera into such a villa for authenticity

and one can appreciate the inner conflict between the flesh and the spirit that drives Paulina to tragedy.

But not all adaptations from novels are so introspective.

Another film relying much on atmosphere is Jean-Gabriel Albicocco's adaptation of J.-C. Beaujour's novel, "La fête du cochon" the motive of which springs largely from the hard mountainous area of the Aurac. Albicocco's films are usually baroque in their wealth of imagery — but the sparse environment of this new film

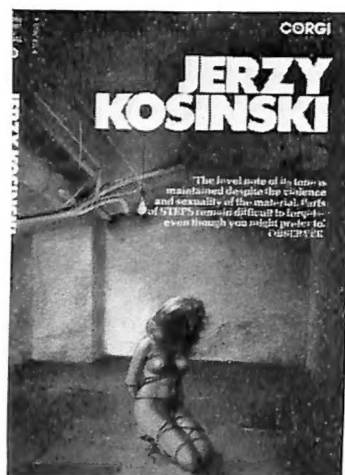
is symbolic of the family's hard life which drives them to try and steal a stranger's money — the result of a hold-up.

Bernard Michel's new film, "Les plaisirs de mon âge" is based on a thriller by Françoise Linares. It is about a young historian who is engaged to finish the book of a celebrated writer who has died suddenly. Starting his task the young man soon discovers the writer's death was not accidental but that his mother, sister, secretary, widow, and mistress were all accomplices.

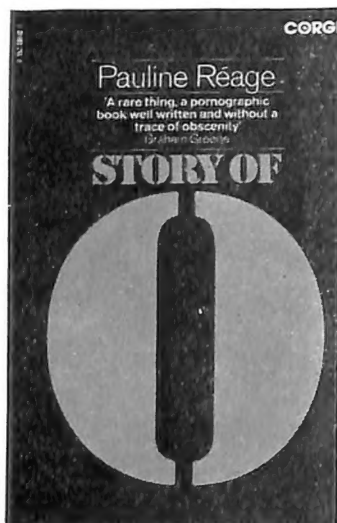


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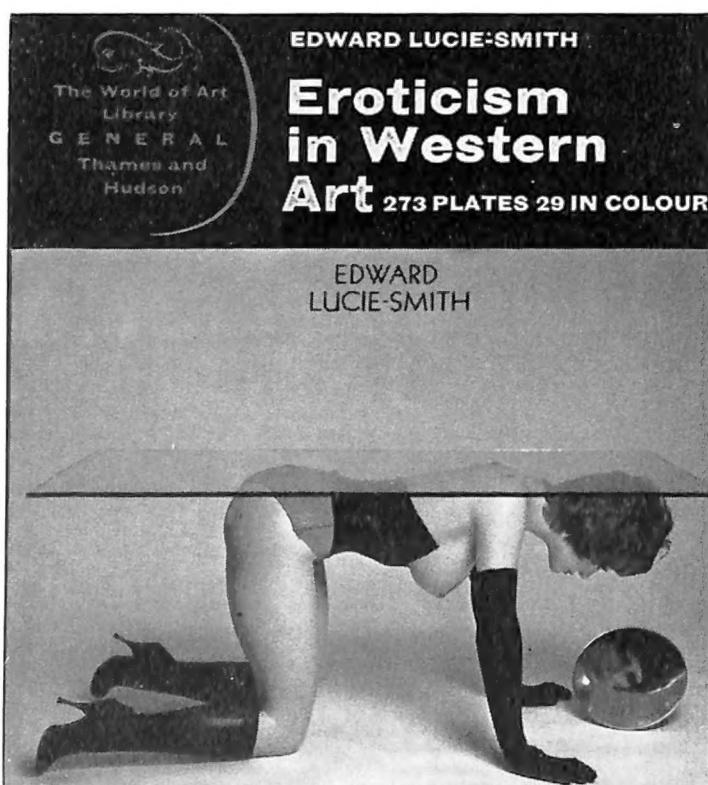
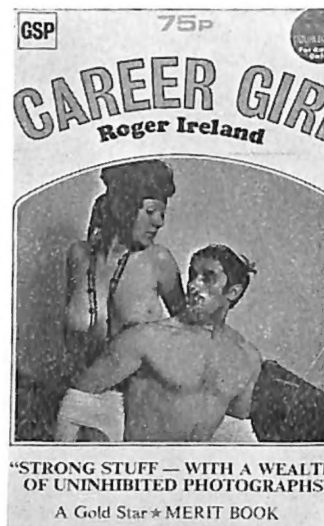
**STEPS** is the terrifying saga of a man's attempt to define himself through acts of pure violence and sensuality. Interspersed throughout the novel are passages of dialogue between the narrator and his mistress which emphasise the wholly sexual nature of their relationship: lifeless, perverse and deceitful. ...  
Price 30p.



**STORY OF O**, — notorious as an underground novel, remarkable as a rare instance of pornography sublimed to purest art — appeared first under mysterious circumstances in Paris in 1954. The story gradually opens into a daedalian maze of relationships — a clandestine society of sinister formality and elegance where the primary bond is mutual complicity in dedication to the pleasures of sadism and masochism.  
Price 50p.



**ORGY FOR TWO.** 75p. **CAREER GIRL.** Price 75p.



**EROTICISM IN WESTERN ART.** 273 illustrations (29 in colour). Edward Lucie-Smith provides both a history and a classification of erotic art in terms of its basic symbolism, showing how it speaks to us in both conscious and unconscious terms. Witty, erudite and immensely readable.  
Price £1.50.



**GIRL HIGH.** Jill wanted to postpone her marriage, until she could have a fling with the fast crowd. So she started cultivating the campus parasites. The man she picked for her 'education' was Tiko Lazar six-foot-three of blond savagery.  
Price 25p.



**SCREEN.** "... Malzberg's hero possesses the interesting ability to pass through the motion picture screen and enter, sexually and explicitly the lives of the various actresses depicted thereupon." (San Francisco Chronicle).  
Price 70p.

**HAPPY XMAS READING**

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**REVIEWS** from page 32

For me Paul Morrissey's "Heat" came as a disappointment. I had hoped that some of the rough edges that make a lot of the Warhol productions look like home movies would have been replaced with a surer technique. This is not the case and once more we see that improvisation does not, of itself, create reality, and that off-the-cuff dialogue too often dips into charades and obsessive repetition.

Salvia Miles, as a fading actress, is best in

Joe is as diffidently beautiful as ever and cynically allows himself to be used as a sexual comfort just so long as there is a pay-off. He is the real hero/heroine and the laconic life-style he projects is, perhaps, the really valuable contribution Morrissey's films make to the cinema.

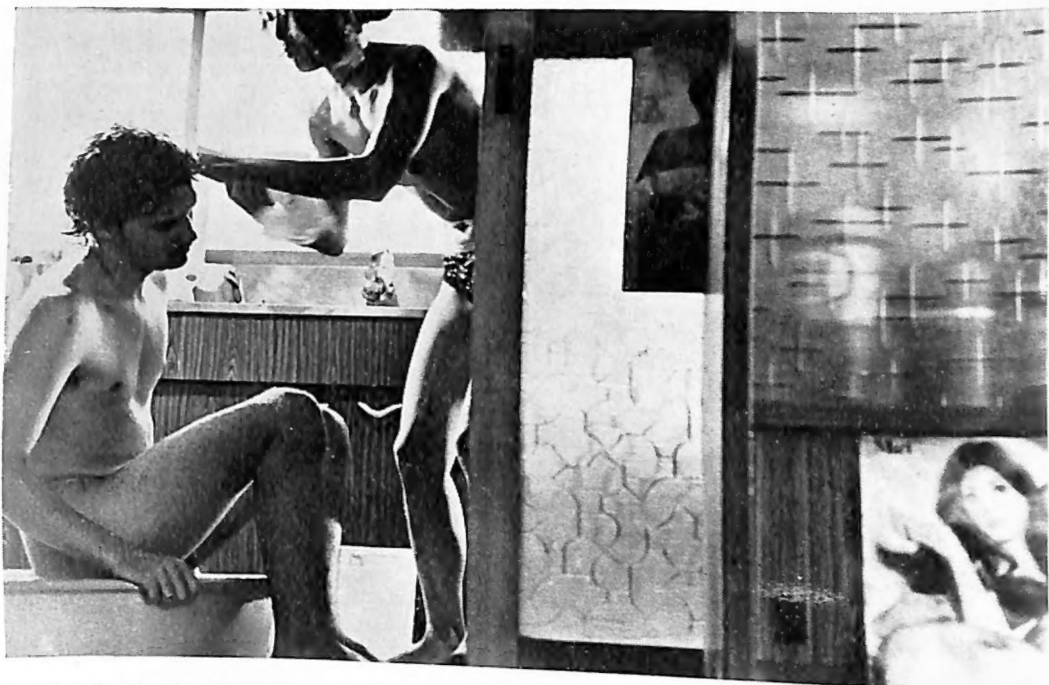
bitter tears

**bitter tears**

R. W. Fassbinder's "The Bitter Tears of Petra von Kant" is an interesting, intelligent and claustrophobic study of a successful young woman fashion designer, Petra von Kant, who, having divorced her husband in romantic disillusion, falls passionately in love with a fleshy young woman separated from her husband. Petra is again cruelly deceived and suffers an hysterically agonizing abandonment before apparently accepting the situation and perhaps a more traditional liaison in the future.

The entire action takes place in Petra's bedroom-cum-workroom (tailor's dummies are used to good effect) one wall of which is covered by a blow-up of what I believe to be one of Rubens' fleshy works.

An ironical touch is  
Petra's maid, Marlene, who  
so obviously enjoys her  
servitude. In the end, when  
Petra frees her from her  
bondage with the promise



a safe place

Henry Joglom's "A Safe Place" is the attempt to capture an abstract emotional experience (a kind of tristesse) by a visual collage representing the past.

A rather banal theme establishes itself — a young man is deeply in love with a young girl who accepts his friendship but unhesitatingly betrays him before (virtually) his very eyes.

The images flash by in no chronological order but with the addition of some highly charged nostalgic tunes (Fred Astaire singing "I'm old fashioned" — Gershwin's "Someone to watch over me", etc.) a sense of loss, of sadness is movingly established.

We do not know from what age the protagonists are looking back — judging from the tunes, popular in the thirties and forties, they should no longer be young, but, in fact, it is best that you respond (or not) emotionally to the film rather than make a detailed analysis.

Involved in the reminiscences is Orson Welles as a benevolent conjurer obsessed with making things disappear and a silver ball rise into the sky.

An interesting and very worthwhile experiment.

not so safe

Claude Chabrol's "La Rupture" has as powerful an opening as any suspense film could wish for. The drug-addicted father throws his child angrily across the room, attacks his wife and is, himself, beaten senseless by her with a frying pan.

The child is sent to hospital followed by the anxious

mother. The husband is taken to his wealthy parents who determine to free their son from his wife and gain custody of the child. The wife (Stephane Audran), is as determined on a divorce as she is on keeping her child.

The fifteen or so minutes that it takes to develop this background are good but when we have Jean-Pierre Cassel introduced as a villain (hired by the father to fix evidence to suggest the wife is unfit to bring up her child), we step into the realms of unbelievable melodrama.

Catherine Rouvel adds her superbly Renoiresque body to the unlikely proceedings and Michel Bouquet always contributes a character, no

matter how thinly drawn the  
role.

I suspect that Oliver Reed's powerful portrayal of the earthy sergeant in "The Triple Echo" has upset the balance of the original intention — to establish the fascinating change in the relationship between the farmer's wife (Glenda Jackson) and the young army deserter (Brian Deacon) who lives with her disguised as a girl.

Nevertheless the film is intelligently and truthfully made but misses an opportunity to examine in depth an intriguing situation. **G.R. Below: Brian Deacon and Oliver Reed in a scene from Michael Apted's 'The Triple Echo' based on a novel by H. E. Bates.**





from "obsessed" directed by omiros efstratiadis

